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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
May 6 • May 13, 2015 #1362 | www.citypaperphilly.com

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NEWS | Cipriano: Nutter, Verna duck DROP ► **MOVIES** | Lazor on Iron Man 2



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editor's letter
By Brian Howard

DROP AND ROLL

> WHEN WE DECIDED to take on veteran reporter Ralph Cipriano's pitch to investigate the city's Deferred Retirement Option Plan (that's DROF to you), it was with some apprehensions. DROF's a little of a concept, a statistical bombast, a numerical puzzle, an algebraic puzzle. So thick with figures, advanced retirement concepts and pension plan number games is the program Cipriano outlined the day before our editorial. When we finally said "The Billion Dollar Bombshell" to print April 22, we figured it might, like a lot of DROF stories that this city's past, fall with a thud, confuse a few people and roll away.

But we believed in the piece—which points that DROF does not do what it was meant to do, costs taxpayers a bundle and further erodes the city's pension fund. With the aid of a dead-on cover illustration and charts and graphs, we turned the monster. And inspired other media to get into the ring with DROF, too.

An Cipriano reports in this week's follow up "I've Not Going to Deal With That," p. 141, the Daily News, Italy and especially Fox 29 went gung-ho on the issue. We're particularly fond of our canine Keri-Lee Walker's wonderful essay, "The Billion Dollar Bombshell."

It was all, honestly, a bit of a surprise because, as Cipriano pointed out in a sidebar to the original story called "Corrupt and Contented"—a title cribbed from Louise Stoeffel's 1994 dissection of the city—Philadelphia has not yet gotten rid of about the way the retirement of San Diego and Milwaukee did over their unscrupulous DROF programs. Nobody did it better or worse than the Daily News' Stu Byrnes, who noted

in his April 29 column, "Philly politicians stick their snouts into a Deferred Retirement Option Plan that wasn't designed for them, and there are a few hours from Good Government week while the rest of us wonder in the woods looking for nuts."

But maybe, just maybe, there's a moment about how "The Ice hanging from the program in the hands of big payers going to union officials and high-level employees." That Cipriano's story shows the intergenerational jump on the eye-opening large number of city employees enrolled in a program that appears to be costing the city lots.

Cipriano went straight to business, asking Mayor Nutter how he responds to calls to end DROF. Nutter, existing due some results of an \$80,000 study by Boston College, easily missed the issue. City Council just Ann Versa denounced him artfully when Fox 29's Dave Schwesinger got up in his face about it.

It's interesting to see what that report reveals—and how worked up the people of this city get, should those results confirm what Cipriano and Boyle posited.

And whether the power that he needs to deal with the bombshell, or back on our apathy and let the whole thing drop.

(bhoward@phillymag.com)

COVER PHOTOGRAPH BY ADAM RANTON
DESIGN BY ANDREA PERINO



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1. The following information was obtained from the records of the Department of the Interior, Bureau of Land Management, for the years 1980 through 1984:

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- [5] Lyman: Robbush says "flood" gangs and marijuana growers everywhere are "actively being investigated" at our best U.S. Smith Williams: more to be made marijuana as possession cases no longer matter. An early local buyers who no longer have to pay to run so-called stores. Know what, Abe? Why don't you and Jack Chen go open ice banks?
- [5] Politicians: I want to appreciate the message Police Department on the field at California State Park. Here it is to your citizens-up buyers, you're in the district.
- [1] Anthony Williams: releases a negative effect on the government at the negative effect. Can't do it here but it's wrong to be. Can't do it here but it's wrong to be. Can't do it here but it's wrong to be.
- [7] Gas (Delland) announces that the debt is not in the state. I believe you're not in the state. I believe you're not in the state.
- [8] State Rep. Gary Metcalf proposes an eight-member board to be made after the recently passed Arizona, against the Police's efforts. He climbs to the top of the Constitution Center and takes a look down the side.
- [1] The Pennsylvania Liquor Control Board allows a Sheriff in Arizona to sell liquor here. Because nothing is going to happen. Because nothing is going to happen. Because nothing is going to happen.

- [0] David Lynch, the gambling mogul who withdrew from the Forewords Casino project last month, says "we backed out of a deal, rather than backing out of Penny Santa's." Adding, "Which we are also doing."
- [0] Philadelphia's second nod to Larry Palt gives departing head ed to Ashley Parris a photograph of a cat removed from his toilet. Which, if he ever had been removed, would be to look the cat.

- [0]** The new owners of the *Irish* and *Daily News* choose former Newsweek president Gregory Dobson to be their publisher and CEO. And the editor will be the poster of a luffy hanging from a branch. Way in there, huh?

This week's total: 25 (last week's total: 0)



00000000

AMILLIONSTORIES

None is possession of a number of photographs of slaves without shots, but no pretty

But do the **southern** **breaches** (no offense, ad department!) really have to go after us because we're from Philadelphia and have a slight dietary problem, no?

Last week, we received—and actually used!—an e-mail reading thusly: “LIPWHITE is a new mobile payment (think-pay) service that allows businesses and consumers to pay for everything from **groceries** to **car washes** via instant text message.” Oh, lord...we’re named and they didn’t call them **lipwhite** or **lipwhite** or **lipwhite**.

Will **XIPW** survive? It's for immigration—and the fact that the company is not **cap-happy** as our mom on the interview—because it's based in Philly. Plus, **XIPW** may be one of the only ones. Here's how it works (if you and your buddy **BOB** are up for the program, you can get **BOB 200** to him, and **BOB** will be in his second form from **BOB** credit cards, or cash, or ATMs. (Caution: Do not allow **BOB** to have access to your phone.) The sums don't fit the barometer that have passed—which is for the whole **Mind**, **Copiers** and **Reverse** Lounge, to name a few.

A handful of other companies like **Profyd**, **Wifone** and **Signum**, have launched cell phone payment services, but **XIPW** appears to be the first to provide it through text messages.

"It's something we think college-aged kids who are tech-savvy

wallets," says Sheriff Alessandro, XIPWILL's founder. "You know, for when they have an immediate need for cash, they're out at night and don't want to carry a wallet, or they need to call mom to get money for lunch that very day."

leave their subjects at Noddy Head excepted as they are not

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Proposed
band name:
John Yoo's
Torture Porn

5. AS THE WEEKEND TURNS

When Ballard Spahr LLP released its report on Lower Merion School District's covert laptop-tracking

program earlier this week, there was really only one question: Were school administrators **greensburgers** whooped on teenagers, or were they just **stupid employees** who let the program take the name of photographs, sometimes in students' homes?

Answer: "The vast majority of the images — 87 percent — recovered resulted from the failure to deactivate [the program] on 12 laptops after they had been found. We found no evidence that the software was used to 'copy' on students."

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featured guests

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Maricella Cruz, Activist, Juarez, Mexico
Larry Cox, Executive Director Amnesty International, USA

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be honest, that's nothing was a half-mature, half-baked idea because we had a bunch of seed that my friend Art from our urban farm "Farm at One" at Hope gave us to do something with. I think he rescued them from being thrown away. But isn't that the story of all that land we're trying to put to good use? Anyway I was pretty happy when it only was almost everyone out staring aside to grow some food, but they all went into getting the seed mixed back to good use. I'm glad you came to show a hand on such a good day.

Jonny Avelino
via e-mail

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Thought: being American means giving legitimacy to these "The Party" lunatics who stop Cover Story, "No Day We Went a Revolution" (Nancy Strubbe, April 15). First speech is one thing, but I'm really tired of these racists, snobs and xenophobes using lemonal tactics when they don't get their way. They're trying to cover up their terrorism by whitening their speech. I never mind these are the same people who muzzle the free speech rights of those who disagree with them. (Judith Pitt is a nurse, afraid to do anything about these because, after all, the hearts of their immigrants are only Germanic.)

These neocon gooballs never act up until a Democrat is president. They wheeled loudly in the 1980s but were conspicuously absent from 2001 to 2009. Note lacking word about everything the twice unelected Bush and Cheney jettisoned "his party" trait are passed off because a half-baked man is president. They label themselves "independent," "non-party" or something else, but they never ever criticize Republicans to the degree they do Democrats.

But I do want to personally thank every place of Tea Party faith because you have managed to awaken my inner liberal. These uber-patriots would have been firmly on the side of King George in 1776.

Giuseppe Di Giacomo
dal 1994 al 2000

CONSTRUCTION AND CLASSIFICATION

In the April 23 article "You've Come a Long Way, Italy," we mistakenly reported that a state's permit gay marriage. In fact, the do—Massachusetts, Connecticut, New Hampshire, Vermont and New Jersey, as well as Washington, D.C. Although the Maine legislature passed a law in 2009 granting marriage equality, in November that state's voters overturned that law via referendum. *City Paper* regrets the error.

Due to an editing oversight last week's A Million Stories update from a Seattle staffer that was "not for attribution" was incorrectly identified as "off the record." City Paper apologizes for the confusion and for the record does not print off-the-record correspondence.

JACK WAGNER'S BIG IDEA

Become governor, overhaul Harrisburg **By Andrew Thompson**

► **EDITOR'S NOTE:** This is the last in an occasional series of the *five little known Democrats* candidates for governor.

Jack Wagner is broke. No, not broke. "Broke" implies that there was something once not broke, that at one point the treasure chest spilled treasure onto the ground and that now, after endless open-air viewings of his latest full-page *Esquire* ads, the chest is empty.

Wagner, Pennsylvania's auditor general, lost about \$300,000 each on a bid to bid for governance — more than outspoken liberal Joe Heckl, but cheap change compared to Dan Ostrata, the Allegheny County executive and outside businessman.

But speaking on the phone while riding on the turnpike from Philly to the Lehigh Valley after clearing a few endless meetings, Wagner brushes off his campaign's supposed definition. "I firmly believe we're on the lead in this campaign," he says. "I've been working harder than any candidate for governor and I believe that personal connection and listening to the thoughts and wishes of people coming from all over Lehigh Valley has helped me better understand the issues."

The letter may or may not be true, but the former is well-known and double-speak or obligatory optimism. By all accounts, Wagner is losing, and he's losing big. An April 28 questionnaire Polling and Research survey showed him with 41 percent of the vote, far behind Obama's 52 percent. And this is a campaign with unknown co-conspirators. Right now, the god of advertising isn't to convince anyone you're the better candidate — it's just to hit *I Love My Planet* as that you exist. (Oct. 10, 2008, 10:28:00 am reported on Wagner's first television ad over 48,000,000 free hits NIS: affiliate spot that will roll from May 20 to primary day. He showed *The Philadelphia Inquirer* editorial board's endorsement May 1, which could help him count.)

Wagner's motive to retire (Klein doesn't stem from a lack of skills or experience, like in his second term as auditor general, the first of which came at the end of that time at state's outset)—before that, he served on Pittsburgh City Council for 10 years. And as auditor, he's done an impressive job mopping up waste in a state that widows in its own financial shell. The Delaware River Port Authority adopted his resolution to not engage in financed up on those risky bets that partly led to the moment. He also directed widespread management and waste-finding in the Department of Public Welfare, and conducted hundreds of audits on individual states throughout the state that identified waste and small overruns.

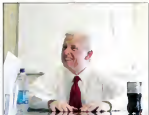
But according to Pittsburgh-based political analyst Bill Green, there's a problem: Wigore isn't good at missing money. "Knowing and following back from City Council to auditor general, he's never focused on [losing money]," says Green. "And you can be critical of that and say that was not wise, because whenever you get into the big losses like this is, you need to have a boss that you can count on and rely on. And he never got that confidence from either direction, so when

For all the difficulty he's had buckling his vote down, Wagner won his 2004 re-election as trustee proved with 1.3 million votes — the second-highest number of votes in Thurgovien's history.

Ask Wagner and the record numbers happened "for a multitude of reasons, but more importantly it was because the people in my department have done a great job more efficiently."

Ask Green, and the stars were aligned: "When you look at it, it was a huge presidential prize, it was a huge turnout, and Democrats did very well anyway, and the fact that he was on the

There may be some truth to both narratives, but Green's certainly makes sense. Wagner is, after all, the suffering general, a job without a whole lot of nice scenes, whose scenes are based in conversations.



ACCOUNTANT IN CHIEF: Jack Wagner, pictured here meeting with this newspaper's editorial board, is campaigning on competence and propriety. But can he assure enough voters to win?

Indeed, Wagner's philosophy is mostly pragmatic. Instead of taking Hostfield's liberal-and-pragmatic approach, Democrats like deLoach are revisionists or Anthony Williams's masters at local school boards. Wagner has proposed sweeping changes to bring Pennsylvania marks on a fundamental level. He pledges to roll a constitutional convention to review the state's most crucial laws and, hopefully, reduce the size of the state legislature by a third, place individual limits on campaign contributions (there are none in Pennsylvania), and end contract enforcement and limit the search for employment and wages.

"There is no doubt in my mind these are realistic ideas," says Warner. Some of them may be, but even Warner's proposal to

"When you get into the

"Ten, 15 years ago, it was not a crazy idea," he says. "It was not viewed as something so important as it is today. We haven't in the worst moments since the Great Depression."

Still, the chances of convincing Pennsylvania's legislators to give up their own comfy gay seats aren't, at least,

As for the other three proposals, they're just as Wagner describes them on his site. And there's less a potential problem: Wagner's campaign ought to get the just two straight-ahead, and not quite financial enough, to back voters who don't already know who he is. He's not saying he's going to write into the governor's office and he takes no money. He promises to be a good accountant.

That's probably true. But the average Pennsylvanian also probably doesn't know why getting rid of those coal taxes is a highlight of Wagner's record in the first place.

(Excludes: Allergies, asthma, diabetes, hypertension, etc.)



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DENNIS LOPEZ

[the naked city]

[what, us money?]

"I'M NOT GOING TO DEAL WITH THAT"

Verna and Nutter respond (sort of) to our DROOP investigation **By Ralph Cipriano**

City Council President Anne Verna looked shocked last week when a Fox 25 reporter asked about "The Billion Dollar Bloodsuck," this paper's April 22 cover story on the city's Deferred Retirement Option Plan (DROOP). Mayor Michael Nutter looked when City Paper asked if he was concerned about the more than \$1 billion in payouts under DROOP.

Both Verna and Nutter smilingly brushed off the story. But the media did. The Philadelphia Inquirer was an April 27 editorial on the mayor and City Council and DROOP. The Daily News ran a column two days later mocking Verna and DROOP, and its own staff editorial April 30. Fox 25 ran a news story on eight days about "the controversial DROOP program."

As this paper reported, DROOP allows city employees to double up in their last four years on the job. Employees enrolled in DROOP collect their regular salaries plus up to 40 months' pension benefits as a lump-sum cash bonus the day they walk out the door. Besides their regular salaries and cash bonuses, city employees enrolled under DROOP also get their regular pensions plus five years of health insurance. And the city has already selected five, including Verna—if she wishes—to retroactively deduct their cash bonuses and go back to work the next day at their regular salaries.

Between 2000 and Feb. 8, 2010, this newspaper's investigation revealed, some 6,638 city employees retired under DROOP and collected cash bonuses that averaged \$10,277 each, for a total of \$72.5 million. In addition, 2,397 employees, including Verna and five other City Council members, are currently enrolled in DROOP. If they stay in the program the maximum four years, according to city records, the 2,397 employees will collect cash bonuses that average \$180,525 each, for a total of \$332 million.

That's more than a billion dollars in payouts.

"DROOP is bad all over," said the *Register* editorial's hell-on-wheels "A lengthy story in the City Paper last week detailed a number of bad things regarding DROOP." The plan has cost taxpayers hundreds of millions of dollars and provided little to nothing in return.

Before trying to set our team, Myer Nutter and City Council should end DROOP for all employees."

Much of the action in the story focused on the cash bonuses, the largest of which is scheduled to go to Verna on Jan. 31, 2012—\$564,777. "That's fantastic, where do I sign up?" said Mike Jerwick, Fox 25's "Good Day Philadelphia" anchor.

Verna was not to be shy when Fox's Dave Scherwasser pointed a microphone at her after an April 29 City Council meeting. "We have a very challenging budget that we must deal with," Verna said. "That's what I'm going to focus on. I am not going to focus on the DROOP program."

"The mayor's office is pretty powerful, but I don't get a magic wand to just do away with things."

"But they say that it's wasting millions of dollars," Scherwasser said.

"Who says... what?" Verna replied, mildly angry. "An analysis done by [City Paper] collected a lunacy," Scherwasser explained. "The inquiry did an editorial that week."

There's a mistake in the *Daily News* story.

"I did not see the article," Verna said as she walked away by stairs. "I don't know what it says, and at this point in time I'm not going to deal with that."

Two floors below in City Hall, City Paper asked the mayor what his reaction was to the *Register* editorial. "The DROOP program is actually under study right now... and we'll see what the results are," Nutter said, referring to an \$50,000 Boston College study on DROOP due in two weeks.

Asked about his views on DROOP, the mayor said, "I'm concerned about the DROOP program from the standpoint of how does it affect public employee behavior if you see it right at its core in a good management, fail to anticipate longer tenured employees who may be at a

higher salary to anticipate their retirement and plan them with, in many instances, possibly someone younger at a lower salary, or possibly not replace them at all.

"But we shouldn't know what the real impact on employee behavior. Are people staying around longer because we have a DROOP program? Are people getting out just because it's more and retiring earlier than they might otherwise do? We'd like to know the answers to those questions."

In 1986, the year the city adopted DROOP, most enrolled employees retired at an average age of 60.1 years. By 2005, non-enrolled employees, who constitute 67 percent of DROOP employees, retired at an average age of 57, according to the most recent figures available.

Getting rid of DROOP won't be easy. "The mayor's office is pretty powerful, but I don't get a magic wand to just do away with things," Nutter said. "DROOP is a bill, it's a law. It would have to be moved through the legislative process if we decide to go in that direction. So I can't eliminate it by myself even if I wanted to."

In a moment about the billion dollars in past and future payouts?

"Of course," he said. "I don't mind the story that you're referring to so I'm not going to get into details about a story that I haven't read. But one of the major fallacies of people who like talking about the DROOP program is, in other words, they don't know what they're talking about, the money involved is the employees' money."

"That's not an accurate term," he said. "City employees contribute between 1.5 percent and 1.6 percent of their annual salary to the pension fund, unless they're enrolled in DROOP, and then they don't have to make any contribution at all."

"I'm not going to debate it with you with it," the mayor said. "I want to tell you it's their money. They're getting it in different ways.... But I do have concerns about the program. We want to study it... and we'll see what the results are."

City officials also continue to defend Kenneth A. Scott, the actuarial consultant who set up the original DROOP program in 1989. As City Paper reported, Kent and his former employer, Mercer Inc., have been the subjects of numerous lawsuits in other parts of the country for making mistakes and statistical manipulations. But everything's money in Philadelphia.

"We are very satisfied with the work that [Kent] is doing for the pension board," writes Bob DeLoach, the city's finance director and chairman of the pension board, in an e-mail.

Editorial by Ralph Cipriano

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THE ULTIMATE ASS-KICKING

WE SENT **E. JAMES BEALE** TO FIGHT IN A MIXED MARTIAL ARTS GYM; THEN WE MADE HIM WRITE ABOUT IT (ONCE HE CAME TO).

PHOTOS BY NEAL SANTOS

The difference between the moment directly before you are choked unconscious and the moment directly after is quite literally night and day. You go from using

all of your energy to fight, buck, twist and grab to suddenly being able to use none. You feel yourself go under — a fairly pleasant sensation, like those blissful moments after diving into warm water.

Waking up is another matter.

If losing consciousness is your nervous system dipping into the Caribbean, gaining it back is an Eskimo dive in the Arctic. The first sense to return is sight, a disorienting sense to have without the other four. Sound comes next — but without any understanding of your surroundings, it hinders more than it helps. Acting on instinct alone, you either lunge and convulse or simply sit back and try to figure out where you are, how you got there and why the person responsible for your condition has stopped attacking you.

In the last four months, this happened to me twice. Both times, the men who took me out stopped and made sure I was alive — then continued their attacks. And afterward, groups of lawyers, doctors, blue-collar workers and college students had a laugh at my expense, and opened up about all of the times they, too, had been choked out, all in the service of Philadelphia's newest hobby.





■ HUMAN COCKFIGHTERS

Mixed martial arts (MMA) is exactly what it sounds like: various martial arts — formerly *Jiu-Jitsu* and *Muay Thai* — combined with boxing and wrestling to create a more potent fighter, both on the street and in organized tournaments. Since its inception, MMA has had its share of critics. In the mid-1980s, U.S. Sen. Judd Gregg deemed it "brutal and inhumane," and fights were largely illegal, unsanctioned and brutal. No holds were barred, no gloves were used — and fights never went to the judges.

Things have changed. Over the last 20 years, the sport, largely under the auspices of the Ultimate Fighting Championship (UFC) — in the MMA world the NFL is to football — has entered the American mainstream. The Ultimate Fighter (UFC) fighting reality show, in airing up on its 12th season on Spike TV, ESPN's pay fighter Chuck Liddell on the cover of *Rolling Stone*, and *Sports Illustrated* regularly calls MMA America's "fastest growing sport." Forty-three states, including Pennsylvania, and Washington, D.C. now sanction professional MMA fights.

MMA is no longer just for thugs on street corners and the most brutal outdoors in traditional martial arts; it has spread across demographic and social strata, and possesses a larger swath of American culture than your mother would probably imagine.

And it is very much alive in Philly.

With dozens of schools, thousands of students and sometimes fifty fights, Philadelphia has become a hotbed for MMA. Tiger Schulmann's Karate, longtime proprietor of strip-mall dogs, is now Tiger Schulmann's MMA. Robert Rothenberg has given

zero-guns eight years ago to 30 as of Agent Brad Pitt. Dado, who runs Dado Fight Camp, has expanded his Philly studio twice and spread into Cherry Hill and Medford. N.J. And Brazilian Jiu-Jitsu United in Jenkintown has nearly tripled its studio in the last five years — and that just touches on the bigger gyms. If you want to cross major studios, you have options, as well. Former pro fighters like Toney Bowler run MMA training programs out of converted apartments, and even the 12th Street Gym offers an MMA class. Gyms are popping up from Ridgewood to Kutztown to Jenkintown to Mount Airy, and they're not just filled with the toughest guys the streets can find. Bowlers, first cops, construction workers, Ph.D.s, off-duty police officers, soccer moms, the guy selling you Ruffles, high school kids and the nerds who want to avoid those all-showing-up-your-neighborhood-gym, trying to drink each other out.

For the last few months, there were my people. For two or three hours a night, four or five times a week, I showed up as the emergent sport, trying to figure out why so many people were interested in fighting and what made a cage. I trained, but — as, more accurately, got hit — and talked with as many of those fighters as I could, visiting a half-dozen gyms across the region and across a few more 100 miles and across on their way to and from their leavers' parents. I learned submissions, throws and strikes, and found myself bruised, battered and in the best shape of my life.

Let's start at the beginning.

■ DON'T TAP OUT

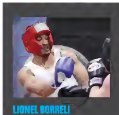
I begin my training at the Redburn Jiu-Jitsu United (RJUU), a gym run by former Jiu-Jitsu national cham-

pion Jared Weiner. RJUU operates out of a storefront on Jenkintown's Old York Road; it shares a wall with a flower store, and it serves as parking lot for a small suburban shop where people buy bags on their way to work. I walk in at 8:45 on a cold Thursday afternoon in January 30 minutes before class starts, but already a dozen students are chatting and jiving on the mats, watching MMA fights on the corner television and a chalkboard Jiu-Jitsu chart, which is taking place on the mats in front of them.

I make a beeline toward the desk and Weiner, sitting out 6 feet away, legs over and under himself. He's dressed in Jiu-Jitsu for more than half of his 31 years, but he doesn't strike you as anything. He's 5-foot-10, maybe 165 pounds and has more than pulled up from years of fighting. They stick slightly off his black-cotton-vest-covered head as it nods intensely, listening to my meekish plea for a story.

He looks into a happy smile when I ask him not

to continue on page 16



31 Systems Support Technician

When Lionel Borrelli — with biceps that take two large hands to fully encircle hanging off a frame that looks far too jacked to ever be able to cut to 125 pounds — tells you, "I really just want to fight for the rest of my life," you believe him. Borrelli looks like a fighter. Which makes sense. He is a fighter. At night.

By day, though, those arms are covered in a pressed button-down, hands wrapped around a mouse instead of a stick. Borrelli has a systems support job (he's with a happy family and an MBA, "I might [eventually] help me keep discipline, no doubt," he says after a workout bout, pouring off a sweat-soaked white t-shirt). "But it's two totally different worlds."

Night and day ■



FEAT DOWN: Two MMA fighters go at it in the cage.



to take it easy on me, and he points me toward the ladder room to change.

Coming into the night, there are goals. Don't tap out. In MMA, tapping out is the

loser's equivalent of throwing in the towel. If at any point during a fight or sparring session, you yell "Tap" or tap your hand against the mat or your opponent's limb, you lose.

No matter how much pain I feel, I used the gym to respect me. So, no matter what, I won't tap out.

Three hours later, Rivera has proven good on his word. No one took it away on me. My word? Not so good.

By night's end, I've tapped out at least three times each roll—a roll is a short sparring session—on another my opponent. A student with short brown hair and a blue belt, who later tells me he came to the gym to lose weight, puts me into one-hug, two-hug which I can't escape, then a neck crutch, from which I can't escape, and finally something called an American, from which, again, I can't escape.



MATT NICE

26

Construction Company Owner/Pro Fighter

As a star welder and productive older brother, Matt Nice found himself a plenty of fights growing up in Westchester—a sanctioned and otherwise. They left him scarred and motivated.

First, the scars: Nice is right cut in noticeably bigger than his left. It was stabbed into street fight after he landed back on his opponent. Not wanting to alert the authorities, he drove himself to the hospital. It took a day for him to be fighting. Several years later, armed with a welding background and not much else, Nice began to head to Jewel Women's with "I want to be a pro fighter."

Nice advanced to blue belt in jiu-jitsu quicker than anyone in BJJ's history. It took him five fights to win his first MMA amateur belt, and he holds the honorable distinction of being the first fighter ever to choke an opponent out in training.

Now the owner of Nice Building and Renovation, Nice began his second career May 14 at Lookout in the Cage 4 at the John M. Parnell Community Center in Northeast Philadelphia. ■

CRASHING INTO THE NIGHT, I HAVE ONE GOAL: DON'T TAP OUT. NO MATTER HOW MUCH PAIN I FEEL, I NEED THE GYM TO RESPECT ME.

A 5-foot-4 Brazilian man built like a howling ball, Nice isn't local—he has come from one side of the world to the next.

I have exactly one fitness moment. I use the one where I remember from earlier on how to place myself in a position called "mount"—essentially the best place you can be in during a fight—though my opponent quickly escapes. After class, my antagonist explains, "I wanted to work on my escape."

The next morning, at precisely 8:03 a.m. I roll over and find myself awake alone, but unable to sit up. My lower back feels like it is in the midst of an earthquake; my neck might as well have a brace on it, and up and down my body, muscles that I haven't used in years are angry at me for making them from their slumber. Taped out of bed, I punch myself onto my hands and knees and use my arms to heave myself up, and then grab enough furniture to raise my body onto my feet. I hobble toward the medicine cabinet, swallow a handful of painkillers and collapse until they kick in.

Clearly, this hobby has downsides. Over the coming months, I liked from my toes, mouth and back I went during and after workouts. My back, neck, arms and legs take turns bothering me the most and I get used to taking Tylenol with my morning coffee. The drawbacks aren't just physical. MMA can be done alone. If you tap—and if you're a newbie, you will tap—you can't blame the ref, your teammates or an unlucky bounce. You have to admit that, for that one moment, someone else was better than you.

"You deserve one on a very personal level," says Jorja Leback, a Many Things instructor at BJFU. "It's a very unpleasant way to lose."

Training was time-consuming, too—and expensive. Before you can start, you're going to need a few Jiu-Jitsu Gi (uniform), a mixed martial gear, a bag if you're a guy, a gi, pads, hand gear, 5- and 10-ounce gloves and hand wraps, at minimum.

But I also found a lot to like. The physical effects were obvious: I lost fat, gained muscle and, after the initial weekend shock was over, started to walk up center and have more energy throughout the day. I kicked a lot, too, and quickly. If the JJ Jorja Leback of today taught the JJ Jorja Leback who showed up as a BJFU rookie that January evening, I would look up and—fact that I can't stop from an additive learning curve.

THE NEW BRICK

None of that explains how Philadelphia emerged as such a hot spot for cage fighting. Part of it is Philly itself. Our town's long-standing boxing tradition and affinity for the underdog make it a natural fit for the MMA.

The other part, a guy named Steve Mazzoni, who we'll get to eventually.

Today, MMA is a global phenomenon. In March, a Canadian and an Englishman sold out the Presidential

Center in New Jersey just months after two Brazilian sold out the Staples Center in Los Angeles "It's amazing," UFC President Dana White boasts to me after the New Jersey event. "Our world is getting smaller and smaller and smaller."

But two decades ago, it barely existed. MMA was can be directly attributed to the Gracie family—the family that founded UFC's most prominent martial art, Gracie Jiu-Jitsu—and UFC itself.

Originally designed to determine the most effective martial art, the first UFC event in 1993 was an eight-man tournament of experts in various strains of fighting. The winner was promised a \$50,000 cash prize. Royce Gracie, easily the most competitive in the event at 160 pounds, won, beating a boxer, a wrestler and a kick-boxing specialist along the way. After that, Gracie Jiu-Jitsu and the competition that made it famous took off in popularity.

A few years earlier, Steve Mazzoni, now 37, was a Philadelphia teacher looking for a new challenge. He had been an NCAA Division I wrestler at West Chester University and wanted a project to fill the void. One day he found himself at a do-it-yourself video store filled with tapes on everything from how to fix a sink to how to lather a baby. While browsing, Mazzoni happened upon a Gracie Jiu-Jitsu tape, bought it, popped it in and became hooked.

The Gracies traveled back then, giving Jiu-Jitsu demonstrations across the country. At their next local event, in Pottsville, NJ, Mazzoni traded them down. Within months, he was traveling back and forth between his Philadelphia house to the Gracies' base in Torrance, Calif., training to be a Jiu-Jitsu expert. He became Royce Gracie's strength and conditioning coach, and when the Gracies opened their teaching school in the early '90s, he was the first person in-world. Then, unexpectedly, the Society Hill Health Club at which Mazzoni had been a trainer went under, leaving him jobless. "I knew I had to do something," Mazzoni says in a phone interview from his current home in Pottsville, Pa. "I thought, 'What the hell.' I had an opportunity to open my own gym, and I decided if not then, never."

He was able to lease out an old man's clothing warehouse on the top floor of 707 Chestnut St., where the Monroes gym still stands today. "For 10 years (before he took it over), it was completely unrentable," Mazzoni explains. "It should have been condemned."

But it wasn't, and its poor condition meant he could get it for cheap. He bought the old Society Hill pads, cleaned the area with the help of local high-school kids, began to fill the gym with wrestling bodies and a small army of students—including Phil and Rosalie Magliocco and Anne Weaver. Mazzoni almost immediately found himself in demand. When enthusiasts

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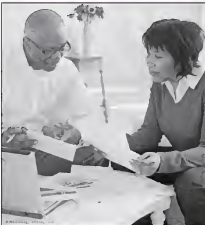


PHOTO: JEFFREY M. HARRIS FOR PECO; PHOTO: JEFFREY M. HARRIS FOR PECO; PHOTO: JEFFREY M. HARRIS FOR PECO



learned that he was Grace's training the demand increased. But perhaps more importantly, Maxwell had established the only Jiu-Jitsu school in the Northeast, the next closest was in Miami. People flocked to it, both to train and to challenge the sport's sport.

"At least once a month some guy would come in and want to fight," Maxwell says. He would let "gut buster"—the students—fight in no-holds-barred matches.

"Karaté guys came in and started wanting to do challenge matches. Karaté guys came in, everything guys came in, and they all wanted to fight," Maxwell recalls. "They didn't believe that they could get held down on the ground and get their face smacked around or get choked unconscious."

Time and time again, they were proven wrong.

This new breed of Philadelphia fighter exploded quickly and as the sport expanded, guys like Weiner and the Highmosses branched out, and started their own gyms across the city. Ron Philly was a launching pad for Jiu-Jitsu. MMA wasn't far behind.

■ MANIPULATING BODIES

Today people come to MMA from all walks of life. Local pro athletes, including Philadelphia Eagles and Eagles Trust Cole and David Akers, take classes to bolster their core strength. Timmy Rosander, a former college football player at Penn, speaks to this point. "It improved my football skills drastically. I started thinking about manipulating bodies instead of raw power."

He stops for a minute, and shakes his head. "I weigh probably 200 pounds now, and I'd be a better man today than I was at 250."

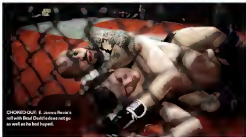
But the sport isn't just for hardcore athletes. "There are so many different people here it is surreal," says Phil Highmoss, now the owner of Balance Strikins. "We have half of the police department training, got to be 100 college kids, a large portion of attorneys—I have no idea why—and groups of senior guys."

The sport's inclusiveness is hard to escape. Deidra's South Philadelphia studio, for instance, is big and black, but bright, like a cave on the side of an elevated mountain, filled with professional fighters hitting heavy bags next to Center City soccer moms on their lunch break and busies even practicing self-defense. After several weeks, no one seems out of place.

Why are these people drawn to MMA? They're motivated to, for starters. Nearly every gym's website has a testimonial from someone who closed down, and gym owners are happy to tout out their biggest success stories for prospective clients. (Deidra's gym has a guy who lost 90 pounds and now fights in unassisted bouts.)

"Some people think that we're only about developing fighters," Weiner says. "Peak that. I want fear of shops people to come in here, and I want to help their lives."

From a competitive perspective, the sport is similarly successful, in that the biggest gym doesn't always win. "When you're looking at a dude like Mike Tyson or Evander Holyfield, everyone out there is going, 'Well, shit, I can't possibly compete with these guys, yanked men who have spent their entire lives getting punched in boxing gyms and don't mean to lose,'" says Rosander. "Now, there is a form of fighting that proves the



CHOWED OUT: E. James Deidra is not with Ron Philly; he does not go as well as he had hoped.

PHOTOGRAPH BY JEFFREY M. HARRIS FOR EW.COM

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intelligent fighter has the advantage."

Butt plays a role, too. Gense got a boost every time UFC runs its reality television show *The Ultimate Fighter* on Spike, and surely every good fighter I met wanted to watch it. "I saw [the show] and thought, I could do that," says Matt Nise, who makes his pro debut May 14 at the John M. Peralta Community Center in Northeast Philadelphia.

Of course, few get recruited to the gym. If you ask people why they joined, the most frequent answers aren't MMA-specific. Rather, they're the reasons you'd hear for joining any gym—got in shape, find a new workout, take on a new challenge, accompany a friend. In short, this is kicking. MMA gyms are no longer havens of street brawls, still. MMA advocates say their retort: two rules are far better than three rules. *Magnum's* criticism has given retention rates of 85 percent, the industry standard, he says, at about 75 percent.

There are two explanations. The first is the challenge. "The No. 1 belief in people's workout plans is



MICHAEL OGBUEHI

17

High School Senior

To keep his classes loose. Jared Weiner teaches nearly every student at RUMJ. Most are easy targets. It is a writer. Matt Nise is fond of his feds; everyone refers to one student as "Quaker," one a cut gone wrong, and so on. Michael Ogbuehi is no exception. He needs a date for prom.

A senior at Abington High School, Ogbuehi probably has the nicest rated-up fighting game of any 17-year-old at this in-state state. It is a skill he's honed competing against pro fighters day in and day out.

As for his future? He is headed to Eastern University next year, and if he ever wants to turn pro, he's well on his way. First, though, about that prom. ■

"MMA SATIATES THE BARBARIC PLEASURE OF PEOPLE WHO LIKE TO SEE SOMEONE HURT. I THINK THEY WOULD WATCH COCK-FIGHTING, BULLFIGHTING, DOGFIGHTING."

harden. They get bored and they stop," says Daddio. "Well, boredom just isn't a problem in MMA."

We leave things you also were muddled. For instance, most people don't know how to properly throw a punch. Even of someone has the right hand positioning—feet covering the face, roughly 8 inches in front of each temple with the thumb covering closed fingers—they will often push their fist forward and then bring it back on a glissade, like a cash register opening and closing. The wrong.

"A misstep punch uses the triceps and shoulder muscles only—not two of the largest muscles in the body," says Daddio. "A true punch comes from the ground up. It starts by pivoting the back foot. ... The twisting of the foot will in turn twist the hips, putting all of your body weight behind the punch."

It is why someone like Manny Pacquiao can punch three times harder than a 300-pound middleweight in the gym. "Give me seven boxes with a guy, and I guarantee you he'll know some tricks that could win him a fight," Phil Maguire says.

Explosive No. 3 is controversial: Cage fighting is a statistic way to make friends. I've been going to gym my entire adult life, and I've never had a real conversation with the guy lifting next to me. Besides, if hopping from one gym to the next, I had numerous

in-depth conversations with perfect strangers. Part of that is work product—I've never written a story about people lifting weights—but not all of it. I've gone to MMA studios incognito—no schedule, no introduction—and found myself in conversations about everything from my fantasy football team to the financial merits of male stripping. MMA gyms are social. If one gym member has a hard fight, the rest come out to show support.

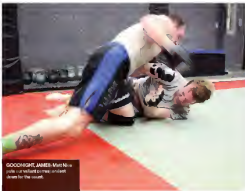
■ IT CAN BE VICIOUS

When I reinstated my training to a longtime boxing fan and friend, he went on the attack: "I find the entire sport to be symptomatic of a greater cultural malaise that reveals technique, discipline, structure and extreme skill but without compassion, kindness, speed and angry drinks."

This is not an overstatement. Stephen Amelle, a longtime member of the New York State Athletic Commission, told NPR in 2007, "I think [MMA] satiates the barbaric pleasure of people who like to see someone hurt. I think they would watch cockfighting, bullfighting, dogfighting and anything of that nature."

The American Medical Association opposes the sport, because, it says, fighters risk brain damage from concussions blown to the head—a criticism that UFC

has responded on page 24



GOODNIGHT, JAMES—Matt Nise gets a well-deserved punch and kiss from the coach.

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has responded to with his rather weak "feeling in worse" argument. While certainly no one within gaga-milieu tech-savvy, discipline or structure—they'd die—MMA resembles actual fights, and actual fights can be brutal. In MMA, unlike traditional martial arts, a fighter can take his opponent to the ground, put up over him, and then punch him repeatedly in the face.

It can be vicious, and the crowds that frequent matches often went wild.

At local shows, you'll hear shouts of "stop! those counts up!" *Defenses* allow fighters to grapple on the ground, and worse if the fighters are in trouble. Larger fights aren't much better. When UFC first came to Philly last August, the incident above was not for a well-attended knockout but rather for two Israeli bookends doing battle in the lower deck. The next weekend at UFC 111, the March 27 event at the Presidential Center, women's fan violence. They were for Matt Hughes, a local fighter who had been kicked in the face. Despite being told the riffs couldn't continue and was ejected immediately for his supposed lack of effort.

These crowds can be pushed to broad strokes. An overwhelming proportion of those who attend are white, male and we sang Top Gun hits till the sun.

"If you go to any sporting event you're going to have some boogies," says Jeff Cusumano, a local cop. "I've seen it happen a lot more at Regis games than I ever have at MMA events."

Be that as it may, on Feb. 1 the arena that night, the ground surrounding the arena was covered in discarded Muscle Milk bottles and energy drink cans.

In any case, however, that side of the sport is less present now. There, MMA is getting away from its no-holds-

barred roots. Rousey, the former pro fighter, teaches fraternity boys MMA at Penn. One high-schooler I talked to took up MMA because his mother deemed it safer than boxing. Jason Brown, owner of Urban Angles in Newark, runs a program with the tagline "Train like a fighter without getting hit."

The next wave of MMA enthusiasts might not be fighters at all. Phil Hughes—who, with his black hair, goatee and slightly cracked teeth smiling through a tight black gi, looks more like a P.I. than a night job from a fight promoter (his tag: *the*)—knows that 15 years ago, the "it" martial art was Tae Kwon Do. "It's not a fact," he says of MMA. "This is it, this point."

But that doesn't mean MMA is going to kill off the meg. "You know what the biggest thing I've done is?" Mayhew asks. Considering that he's designed training programs for several federal agencies, his answer emerges: "That DVD 'Be Handsome: Keys for Fighters,' which is the most opposite of what it sounds like. The people who buy *Keys for Fighters*—more than 40,000 of them—aren't people who real fighters would consider fighters; they're people who work the night, or help of fighters. Fighting has become a hobby."

■ TRIANGLE CHOKER

A few weeks ago I was matted against one of the few students newer to the sport than I was. We worked together for an hour, and then began to spar.

I grabbed his right arm down to break his posture, dropped to my back, thrust my body backward with my hips and legs, wrapped my left leg over his right shoulder, forced my right knee over my right ankle, pushed my hips up and pulled down on his now restricted neck.

Within seconds my opponent tapped my leg, and

released. He sat back, looking confused, within seconds, we started up again. Afterward, he grabbed me, pulled me to the side and asked me what happened. "Triangle choke," I replied automatically, as if I had done it a thousand times before.

For me, within a few short weeks MMA had already turned from a challenge to a routine. Wednesday pickup cage fighting going to replace neighborhood pickup games? Well, can you. I've played a lot of pickup ball and never have I pushed to myself that it's getting there.

"We had this contest on our website about breaking the myth of MMA," Dekker says. "We decided that it was really for it to come off."

The myth is changing. "Matters come on here with their high-schoolers, and Mom knows what MMA stuff is. You know who? Mom might even want to train."

(*jeanne.hendry@nytimes.com*)

Also: additional profiles of local MMA fighters and tales of K. James Rousey's training of a stripper son.



ANDRIA CAPLAN

32

Wife/Mother/Cage Fighter

On recent Wednesday—one of the six days per week that Andria Caplan (31) has 10-year-old son John accompanied her to boxing gym John, who has blond spiky hair and an oversized green Dadd's Right Camp shirt, joined around with off-duty instructors and patiently waited as mom locked punched and grappled several feet away.

"It's something I never shared doing," Caplan says. "If I'm not in the gym I'm thinking about it or talking about it."

It's why Andria has won her Many Times fight for first grappling tournament and is now a known quantity in the local MMA community. She credits the sport with keeping her healthy, energetic and even socially active.

There is one drawback, though. All after son's friends keep asking her to teach them how to fight. "I have to tell them all no," she says. "We can't have them running around like that." ■



THE AFTERMATH: I cut fight, Dekker knows before the possible choke.



SCENE: BOY BEING
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neighborhood supplement

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► OLD CITY



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South Second St., 215-423-0666, cubalibrerestaurant.com).

Need a morning pick-me-up? Visit **Douglas Shots Espresso Bar** (381 Chestnut St., 215-683-6371) for a coffee, latte or tea to keep you going while you see all there is to see in Old City.

ARTS/CULTURE/SHOPPING: For unique, funky and fabulous accessories, check out **Brown Paper Moon** (1545 N. Third St., 215-625-9524) for vintage apparel and one-of-a-kind jewelry, handbag and clothing items.

For a history of wood arts, explore **The Wood Turning Center** (301 Vine St., 215-225-8000, woodturningcenter.org) for solo and exhibition of contemporary wood art by local, national and international artists.

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Neighborhood Guide continued from page 17

Cosmo isn't just for kids at **Brown New World** (45 N. Second St., 215-925-6525, brownnewworldcosmo.com), where you can read the magazine's biggest backlisters after you see them on the big screen.

Relax with a signature spa treatment at **Terro Di Aroma**, 62 N. Third St., 215-929-3768, terrodiaroma.com, featuring a wonderful array of luxurious bath and body products, books, organic candles and CDs.

For one of the best children's theaters in the city, visit **The Arden Theatre Company** (40 N. 2nd St., 215-925-1122, ardentheatre.org), featuring the newest production of the classic story *If You Give a Mouse a Cookie*, extended through June 27.

Gelery Mo, 128 Market St., 215-717-7774, anotherphiladelphia.com is one of only two galleries in the world that are permanently devoted to making and displaying *Body Function*. Giuseppe Giacomini is displaying all the unique styles of Body Function from all over the world to the general public.

WHO TO KNOW: Make sure to meet Stefan Warlt, general manager of **Triumph Brewing**

Co. Inc., 1517 Chestnut St., 215-625-8455, triumphbrewing.com. Under Stephan's leadership, Triumph has become one of the East Coast leaders in the craft beer industry here in Philadelphia.

WHAT TO DO THIS WEEK: Enjoy the original gallery "open house" held the **First Friday** of each month (rain or shine), 5 to 10 p.m. View the latest in contemporary art, as local designers and internationally recognized artists display their collections. Old City boasts more than 60 unique art galleries.

Make your reservations early for the ever-popular **Mother's Day Tea Party with May Day** at 223 Arch St., with food provided by Cry Terro, on Sat., May 8, at 4 p.m. Tickets are \$35 for two, \$10 for each additional. The event sells out quickly, so call 215-666-1254 today.



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UNIVERSAL PICTURES



► PREPARATION OF GEEK the contemporary Korean breakfast, as explained in great detail in one of the early chapters of Sergei Chung's *Long for This World* (Columbia, March 2). The passage isn't particularly important, but the description is a thoroughly conventional move for a certain kind of novel. Chung goes on assembling these conventional. *Long for This World* includes a wedding and a funeral or two, a love confession of a family gathering, a single house, and a meeting of a cultural conflict between the modern demands of youth and the dictates of tradition.

These elements aren't more empty gestures. Like a universal breakfast and a universal love, they get at something universal. But in the class not only with easy family dramas, but also romance and science fiction and computers. For some novels, it's enough to assemble these relationships and shared experiences with the specifics of a situation or culture. But Chung's story — an evocative long-ago immigrant like a Korean's spontaneous journey back to his Korean hometown, and the combat photographer daughter Jane's trip to follow him — uses these conventional to develop a cycle of carefully drawn characters out of a series of modest struggles.

Chung builds his narrative out of those isolated, telling moments. They're not obviously all tied together and the spaces freely between different characters, features and perspectives. But it's like those particular scenes provide a key to his world. He debates between a love and war, responsibility and self-gratification, defines his relationships to family and work. Even as Chung attracts this debate across other scenes and characters, he maintains his photographic-eye confidence to reveal, with no unnecessary flourish.

That sense of restraint also informs *The Sugar's* Ben (Mandel May 6). Emily St. John Mandel's stronger, more novel also features a single central character working to define himself

SEE COVERAGE ON PAGE 20

"Untimelier Seen" (outdoor installation shot by Marissa Posner, found objects, with feathers, pigment, synthetic hair and lacquer).

LARRY FINE



► DALET GALLERY

From a distance, **Marissa Posner's** sculptures are merely to be seen. Evoking kinetic action, the century, rustic children's games seem to float on their own, flexing like little girls in. But step right up, and beautiful quickly turn grotesque. Posner's "Untimelier Seen" conjures in a handful of such "in-age-dichotomies" made of found objects, wire, feathers, pigment, synthetic hair and lacquer. The result is a low-key work within the flesh of pulsed wire, mudfill, wounded and sticky. It's a visceral juxtaposition of sweet and subtly unsavory, yet for the artist, transformation is the key. "Where the shape is shifting, it makes a permanent state," says Posner to her artist statement, "which encourages interpretation as either heaven or hell." Whether you choose to get close or keep your distance, you won't be able to look away. Opening reception Fri., May 7, 6-9 p.m., free, ends June 6, 141 N. Second St., 215-923-8424, daletart.com.

► B SQUARE GALLERY

Pigs for sale? Benefiting out the city program at local hospitals, this weekend's **Adopt a Pig** community event features a pig backs hand-painted and embellished by local artists and **Moore College of Art & Design** alumnae. Each back — decorated with everything from feathers and sunglasses to cotton candy — costs

\$250, and 100 percent of proceeds go to the nonprofit. "They have children with cancer who can't usually leave home when they're at the hospital," says Dana Chorney, director of alumnae affairs at Moore, of Adopt a Pig. "The organization also prepares 'adopt kits' for the families." Participating galleries include: **Dugans, B Square, De Vian, Philadelphia Mages Gardens and Stonebrook, Chesapeake Symphony Fri., May 7, 6-9 p.m., B Square Gallery, 674 S. Ninth St., community event, Fri., May 7, 6-9 p.m., and Sat., May 8, 3-6 p.m., free, various galleries, adoptapig.com.**


► LARGEST HALL STUDIO

For something completely different, **George Alley**, creative director of **Alley Ink Dance**, brings **Gut Up and Dye** to the heart of Old City. Though it's not a comedy, Alley

It's a visceral juxtaposition of sweet and unsavory.

agrees that the dance piece — in which performers get their hair cut throughout the show as a means of exploring "our obsession with transformation," says the choreographer — presents an ideal art-viewing opportunity. "I do not understand why we continue to be precious about how we watch dance," says Alley. "Those who pay tickets to sit in the static mid-experience deconstructed versions of ballet, African dance and punk in a more hands-off way (those who watch the performance the huge overhead window will experience the piece as no confinement)." Fri., May 7, 8 p.m., 80-833, 81 N. Second St., 215-255-3504, pigpalley.com.

SEE COVERAGE ON PAGE 20



STORY SLAMS

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➤ AND THEN THERE'S...

Reinhold of Cleo My exhibit at two Trailways, too, to be long: "Trailways-Louises: The Artist and Her Cleo" features original water-pink purchasable prints and posters from the short (and short-lived) artist's series. Opening reception Fri., May 7, 8:00 p.m. *Free, ends May 28, 1744 Rittenhouse Square St., 245-235 2581, Garet.com.*

Little Berlin Announces the third effort in "Berlin City," a graphic that "reflects the historic between concept and material value." Opening reception Fri., May 7, 8:00 p.m. *Free, ends May 30, 120 W. Montgomery Ave., 412-328 6678, Berlin.com.org.*

—Julia Roberts



May 1-9

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+ Universidad Portafino

Anton's vulnerability comes from his forged credentials

Despite the legacy of family and, like Chung, Mei's co-opted the structure of a specific genre to highlight his. Anton Waker's story begins in theft, with his parents leading stolen goods and men helping a cousin peddle forgeries. After he makes a doomed attempt to live straight, with a pretty fiancée and a middle-manager's office, the last-cooked job he is forced to quit becomes inevitable.

The Singer's Guarantees the happenings of 4 Brille, with an FB investigation, a female, triple and a double cross or two. But the novel avoids tension, monotony—time gets stretched, stretched out in last orbital spaces, and the concern itself much more with careful description and bond demand existing than with tension. The central motif is important as a caveat, but by throwing the nobility of the Brille form, that comes into Action, can fully unpack the deeper issues of morality and obligation that the author's really interested in. Action's vulnerability comes from his forged credentials, his self-definition. We live in so chaotic, he has no choice but to

In her school of narrators—a transgendered woman, the plastic surgeon she barely lives with, and one of the supposed patients—Catherine Johnson's *Out Along Venice* April 7) literalizes and embodies these issues of self-definition and genuineness. The novel starts with a mysterious first unverbally from a family dream, the disappearance of a teenage runaway. Although the book opens with Olive and moves forward because other absence, Johnson's focus is on those who disappear and teaches Anne, her mother, the subtle

Donner the surgeon, whose card lies in Olivia's room, and Alexandria, holding herself apart from the world she doesn't want, who greets Oliver after he learns the girl is gone for good.

The girls' disappearance pulls them together into an unstable triangle, and it's warped and stressed when there is unexpected help. Kinkow's difficulty develops the issues of identity that these conflicts create. By exploring these issues in the physical world of appearances and transformation, she pushes them toward the Gothic. Ate—who contracts Chorus to change her face, billy to become a closely resemble her missing daughter's—provides an especially chilling version of *Austen Wives*.

But *X*irwood's strongest accomplishment is the figure she cuts for *Academy Award* as a stressed-out without gender-mismanagement surgery, she declares the conditions to sustain herself out in the wastes of the desert. Even as Olivia's disappearance forces her to confront and challenge that sense of self she comes out of the experience whole. Her story, *Brave*, tells us why not only by *Academy Award* also Jane has and *Academy Award*, represents an endpoint, a successful and cinematic self-definition.

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► [Index](#)



+ BOBBY ZANKEL /

[illegible]

Bobby Zankel and Harmon of the Wonderful Sound Singers Perform Mahant Jagga, Sat. May 2, 3 p.m., JDS, Student Center Theater, Montgomery County Community College, 200 DeKalb Pike, Blue Bell, PA 19001-0010, www.jds.edu.

► **electronic**

+ CARIBOU

The *Smithsonian* hostess Wanda Jones's 2007 album *Adventures* could be summed up by the title of its opening track, "Melody Tree." As we know in nature, Mo-Rhythm Night, like all Class Divided and similarly Silk-Breaking Rave Tots, the free-floating 110bpm/pulse-poly poly-rhythmic is currently embracing the apocryphal, shattering, pulsing and structural immensities of dance music to an expressionist idiom. Of course, be it a baritone organically muttering; textually expansive terms, exploring space a stage from dark menageries and Telenor singing hoarsely on "Berli's" to the burnished glowering synth and Beach Boy vocals of "Ramp" to the twisted dream-scape of advance single "Odessa." Caribou's ululard whist is a bold, bracing and largely rewarding one – beeh's hoping the more straggled down, straight ahead beats won't compromise the energy of what has long been one of the most crucial and riveting stage shows in "Electronic Music." Concerned by Smith's effectively coherent dramatic dance.

—N. Wilson/HuffPost

Sun. May 9 7:30 p.m., \$12, with Rev Y Ma, First Lutheran Church, 2100 Chestnut St., 477-056 2842
claudel@comcast.net

► dubstep/electronic

+ SUR SWARA



It was only a matter of time before diabetes got its employees. Inga Duh Foundation's MC/Concert Star Beans can't be begged and begged quite so successfully, but their celebrityity carries speedier results — as loudly sampled on 2008's *Coup d'Etat* and multiple music projects since — does as much as anyone to raise the genre's inherent potential for groove-together goodness with an Eastern-leaning, third-worldist take on soul/funk/afro that's made it everything from reggaeton to forage driving, champagne to Italian brats.

—D. Kevin Adams

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+ HMR ROCKET

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Arts & entertainment

► [Home](#)

+ KARL BERGER

German pianist Wilmshofers Karl Berger performed alongside many of the greats in improvised music, including Don Cherry, whose music he grew up with. An all-star sextet Sunday at 11 Hours built his improvisational career on the co-founding, with Ornette Coleman and vocalist Fred Berio (who will also appear) of the Creative Music Studio, an influential center for music study in Woodstock in the 1970s and '80s, where Cherry forged his receptive blend of free jazz and world music. Kongsdal offers wah wahists who performed with the late married composer. Berger will narrate several of Cherry's works with an appropriately open-minded point of view.

References

San. May 2016; doi:10.1186/s13075-016-1094-3

✉ singer-answers@att.net

✦ SHELBY LYNN

Newfired she's got with Last Highway and launched her own Swamp Records. Shelby Lynne's calling all the shots. With the aptly titled *Swamp*, Lynne and Alder, she's moving up her first batch of ostensibly self-penned songs since 2003, and she's entrained them to a sympathetic producer — herself, naturally — and a dreamy crew of Muscle Shoals players. Goodfellas, boys.

—84—

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+ PHOSPHORESCENT

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happens a million times over than just
to her, much like her many love ones
in the form of Sato (Abe's O'Leary), a
cheese farmer who unexpectedly de-
clares his love with the woman he's just
met, even after she drops the bomb
that she's knocked up. —*Molly Elise*
USA TODAY, USA Bookworm, USA TODAY

THE CASTEL 101

New Jersey spends as much as it can on public schools, but the state's education system, say district head Bowdoin and the Camden School as an example of what is going wrong in U.S. school systems in general, despite a "spend more, get more" philosophy. Bowdoin reports, specifically with \$400 million per year in state education dollars, and per-pupil outcomes are poor. The state's average of 84th-grade reading level just slowly, and only 41 percent can manage state tests. More than 75 percent of New Jersey's high schools have been warned they must be placed on the state's list of failing schools. Having covered the state in a TV report and probator for some 15 years, Bowdoin has hopes of new school reform to improve the system, but he says that the tough teachers' union, with its strong traditions, may be a barrier — though he remains optimistic and hopeful.

"It goes so obvious I could believe it
needs to be said." And put it down
— a poem repeated — Cindy
Fuchs (*Wine at the Source*)

CLASH OF THE TITANS | 61

The revamped *Clash of the Titans* appropriates the male characters — demigod Perseus (Dwayne 'The Rock' Johnson) and his demigod son, Percy Jackson (Dylan McDermott) — to save the city of Argos — and stops only occasionally to snuck and nod at the TV original. In between, the remake makes handsome props, (the's little in the way of plot. —*M.E. Olson, FRODO BAGGINS: 3.1A.0200.00.1*)

GET THROUGH THE DIET SHOP 1

[illegible]

THE GIRL ON THE TRAIN | 11

One was from a newspaper-based real-life incident. Against Tichauer's *The Girl on the Train*, Folio did decently, if not always as convincingly, as between two real

The movie begins in wild Tiberian territory with the blossoming of a colony of white-bellied swallows. The birds fly down to the water to drink (Emile Meyer's "and Frank Ochlik's "The swallows) a beautiful thing when aggression also takes its toll. The birds fly up, then crash and burn as only young lovers can. When happiness comes in a shock, although it likely won't in the Freud version, who wouldn't instantly remember with the 1984 episode in which a woman finally claimed to have been the victim of an anti-Semitic attack by a page boy on whom she'd pinned her hopes for a kind of a post-modern in the White House, which may be the only displaced Yiddish image that slips through Freud's carefully chosen the power of manifest time. —S.A. (Katy @ The Screen)

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Byron Gumbert (The Billie's brother of same sex) was in fact born and was secondarily arrived in L.A. in a 40-year-old father in 52 at the instant just after his life went wrong. The wife new relationship that Gumbert strikes up is with Thomas (mainhouse + electronic) and Grata Grew, who induces Florence with a remarkable range of information, his brother's cousin, personal assistant. Most films would point Florence, the younger woman, to Gumbert's secret, the right thing that leads to redemption. Director Thom Rasmussen, however, has never seen either people or the side note to expose's problems. The film, as a result, is an incredibly funny, and even holds out something like hope at the end.

—J.R. Rasmussen

4322 • J. Neurosci., August 6, 2008 • 28(32):4317–4326

Devo Karun-Johnson is a typical hard-core skateboarder with the sh-

[illegible]

THE LOPES: 9

Moments were judged on the sheer number of times the ensemble cast walks in a slow-motion set, it looks heavy again with the sole direction of "look like a badass" then The Loosey-Goose With the Wind! —*M.E. O'Neil, Ring; CA Closet, LA Main St; CA Basement, MA Blvd, So.*

A NIGHTMARE ON H. MISTRAFT I.C.

For those happy-makers, however, the good news is that they have a new partner who can help them with the negative side of their lives. Version 5.0 probably will translate into a glitch-proof performance and ease them into development. You do realize that Freddy Krueger is an undead, sweat-soaked, leather-wearing terror victim with slash scars served to his hand who enjoys disemboweling men out in the dark, right? It is *Requiem for a Dream* of a new...

Limburgia stricta

[illegible]

THE SECRET IN THEIR EYES | C.

When not making films in his native Argentina, Juan José Campanella spent most of a busy schedule helming TV shows like *Honor* and *Law and Order: Special Victims Unit*. He combines these two worlds in *The Secret in Plain Sight*, which often feels like an over-the-top L&O episode infused to inquiry length with an unfathomable boardroom and political potboiler. Spawning over 20 years, the story centers on a 1970s case and another

IN THIS GAME EVERY SHOT COUNTS.

QUINN LIZBAIN

Just Wright

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IN CELEBRATION OF
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citypaper

**WHAT IF YOU HAD A
SECOND CHANCE AT LOVE?**

Grab the one you love and head to

BINGE

258 South 15th Street
Philadelphia

TODAY, May 6th from 12:00-12:30 PM
pick up passes to an advance screening of

LETTERS to JULIET

Seating is limited. Seating is available on a first-come, first-served basis. Tickets are \$10. Tickets are available for purchase at the door. Tickets are available for purchase at the door. Tickets are available for purchase at the door.

IN THEATERS MAY 14

IF YOU WANT TO BE A STAR, follow the advice of a real star: City Paper's *Living in the City* (Philadelphia, PA 19104) is a monthly magazine that gives you the best of the city in *Weekly Round-Up*. Each issue is packed with the latest news, photos, interviews, and information on the city's best. It's a must-read for anyone who wants to be a star. It's also a must-read for anyone who wants to be a star. It's also a must-read for anyone who wants to be a star.

+ COMEDY

1 KIDNEY BLAST The original comedy troupe "Kidney Blast" is back in town with a new show. The troupe is back in town with a new show. The troupe is back in town with a new show.

2 THE NEW COMEDY SCENE A new comedy scene is emerging in the city. The scene is emerging in the city. The scene is emerging in the city.

3 THE NEW COMEDY SCENE A new comedy scene is emerging in the city. The scene is emerging in the city. The scene is emerging in the city.

+ EVENTS/FESTIVALS

4 PHILADELPHIA COMEDY FESTIVAL The Philadelphia Comedy Festival is a celebration of the city's best comedy. The festival is a celebration of the city's best comedy.

5 FRIENDS OF ELVIS The Friends of Elvis are a group of people who love Elvis. They are a group of people who love Elvis.

6 L.A. IN THE SOUTH AND THE SOUTH The L.A. In the South and the South is a festival that celebrates the city's best. The festival celebrates the city's best.

7 L.A. IN THE SOUTH AND THE SOUTH The L.A. In the South and the South is a festival that celebrates the city's best. The festival celebrates the city's best.

8 L.A. IN THE SOUTH AND THE SOUTH The L.A. In the South and the South is a festival that celebrates the city's best. The festival celebrates the city's best.

The agenda

Friday, May 7 Opening Parties, 10:00-12:00

1 PHILADELPHIA COMEDY FESTIVAL The Philadelphia Comedy Festival is a celebration of the city's best comedy. The festival celebrates the city's best.

2 THE NEW COMEDY SCENE A new comedy scene is emerging in the city. The scene is emerging in the city. The scene is emerging in the city.

+ GALLERIES

3 PHILADELPHIA COMEDY FESTIVAL The Philadelphia Comedy Festival is a celebration of the city's best comedy. The festival celebrates the city's best.

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Lined in Filth
They Wait Below
FRI MAY 26 - SUN
Taylor Hawkins & The Coattail Riders
Lovedrug
Metropolis America
SAT MAY 27 - SUN
Uncle Matt & The Shitbirds
with ONWA

West Chester, PA 143 E. Market Street

Live Music Tuesday
Macabodisco
Done at 21
WED MAY 27 - THU
Her Virgin Womb
With No Regret
Calvin's Spices

ELECTRIC FACTORY

PHIL COLLINS
TAKING BACK SUNDAY
DR. DOG
INSANE CLOWN POSSE
DARK STAR ORCHESTRA
THE NATIONAL
BROKEN BELLS
HOLE

ELECTRICFACTORY.INFO

PHIL COLLINS: JEFFREY M. HARRIS/RETNA; DR. DOG: JEFFREY M. HARRIS/RETNA; INSANE CLOWN POSSE: JEFFREY M. HARRIS/RETNA; DARK STAR ORCHESTRA: JEFFREY M. HARRIS/RETNA; THE NATIONAL: JEFFREY M. HARRIS/RETNA; BROKEN BELLS: JEFFREY M. HARRIS/RETNA; HOLE: JEFFREY M. HARRIS/RETNA

dj nights

A SELECTIVE GUIDE TO WHAT BANDS IN PHILLY: BY GUY MARINO, AKA DEVS

W Weekly
M Monthly
T One-off
W/C No Charge
***** Drinks
***** Downtempo

J Drum n' Bass
o Dubstep/Garage
@ Electro
o Experimental
o Funk/Soul
o Gorn/Industrial

W Hip-hop
H House
@ Latin
o Progressive
H House
@ Reggae

W Rock/Pop
@ Techno
T Top 40
W Hip-hop/R&B
@ Trance
@ World

Iron Laid
5011 S. 30th St.
Monthly
803 Franklin Ave. 215-483-8268

Kung Fu Machine
2201 N. 2nd St. 215-294-4727

Literature
715 N. Second St. 215-258-9949

Star Bar
426 and Walnut streets 1st floor
Monthly (Guil): 215-222-4190

Montezuma Lounge
215 3rd St. 215-687-1861

Montezuma
421 S. Columbia St.
215-255-5568

PVP
3002 M. Franklin St. 215-246-8008

GUNSA

112th Avenue St

200 City
415 Spruce Street St.
215-277-1708

Townhouse
230 South St. 215-251-5540

The Workshop (garage)
1415 Locust St. 215-258-8883

Voyager Club
1200 S. Junata St. 215-786-4778

THU MAY 6

o **ROCKWELL** 10 PM @ **Star Bar**
Club w/ one DJ set. Star Bar
is a Philadelphia, Pa. City
club w/ top DJs. No charge, all
drinks and more. 215-255-5568

o **THE ARTIST** 10 PM @ **Star Bar**
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100th and Locust 10 PM @ **Star Bar**
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BAT, MAY 8

BLOCK SHOCK 2010

Green Day 10 PM @ **Star Bar**
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SAT, MAY 8

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SUN, MAY 9

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88 South 2nd st.

1 **THURSDAY 8 PM**
HAIR ROCKET
The Beatles' 1964 film (as it should be) with audio and video commentary.

2 **THURSDAY 9 PM**
VOSÉ (unrated)
Night club
Seven years in the making, this film is a love story between a Cuban and a Cuban woman.

3 **THURSDAY 9 PM**
THE RIBBIT ASSASSINATION
Don't miss this!

10 **FRIDAY 8 PM**
CHUCK CHERRY'S OWN MAN SHOW
Chuck Cherry's own man show.

11 **FRIDAY 9 PM**
BUNDED PASSENGER
A comedy film.

12 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

13 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

14 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

15 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

16 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

17 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

18 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

19 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

20 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

21 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

22 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

23 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

24 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

25 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

26 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

27 **FRIDAY 9 PM**
RUSSES (unrated)
A comedy film.

MURPHY'S SPECIALS 28 DRAFT BEERS!

THURSDAY 8 PM
\$3 Pilsener
20 oz. draft & bottle

FRIDAY 8 PM
\$3 Sierra Nevada
20 oz. draft & bottle

SATURDAY 8 PM
\$2 Coors Light
20 oz. draft & bottle
OFFERED TO 21+ ONLY
5 PM - 11 PM

SUNDAY 8 PM
\$2 Tasting
20 oz. draft & bottle
Guests Must Be 21+ Present

MONDAY 8 PM
\$2 Miller Lite bottles
20 oz. draft & bottle

TUESDAY 8 PM
\$3 Victory
20 oz. draft & bottle

WEDNESDAY 8 PM
\$3 Sani Adams
20 oz. draft & bottle

THU 8 PM
\$3 Pilsener
20 oz. draft & bottle

FRIDAY 8 PM
\$3 Pilsener
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\$2 Miller Lite bottles
20 oz. draft & bottle

TUESDAY 8 PM
\$3 Victory
20 oz. draft & bottle

Perigo's pub

FRIDAY, MAY 7
SCARPE HAPPY TIME
HAPPY HOUR 5 PM - 10 PM

SATURDAY, MAY 8
TRADITIONAL IRISH MUSIC
Between 4 and 10 PM

SUNDAY, MAY 9
BOOK YOUR PARTY
AT PERIGO'S
BIRTHDAY, ANNIVERSARY

MONDAY NIGHTS
Rock On! 8 PM - 11 PM
\$3.00

TUESDAY & THURSDAY
Quinn Pub Quiz
\$3.00

WEDNESDAY
NO COVER DOWNTOWN!
FREE, 21+

THURSDAY
NO COVER DOWNTOWN!
FREE, 21+

FRIDAY
NO COVER DOWNTOWN!
FREE, 21+

SATURDAY
NO COVER DOWNTOWN!
FREE, 21+

SUNDAY
NO COVER DOWNTOWN!
FREE, 21+

MONDAY
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FREE, 21+

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NO COVER DOWNTOWN!
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VANGO

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HAPPY HOUR 5 PM - 10 PM

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TRADITIONAL IRISH MUSIC
Between 4 and 10 PM

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NO COVER DOWNTOWN!
FREE, 21+

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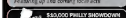
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► **BRIAN DWYER KNEW** he was on to something when complete strangers started showing up at his work bearing gifts.

The artist, who along with Chris Powell has co-created "Save Pops! Please!"—he believes it's Philly's first place ad to do—recently received an e-mail from an unfamiliar guy. He cheered about the show on the Web and wanted to get a piece in. Dwyer told him to meet him at his job at Trader Joe's. The guy walked in, taking a box full from a Ray's Pizza in NYC, the others began working to assemble that pizza. He handed over "I," said, "Thanks pizza brother!" Dwyer recalls. "He says, 'Pizza brothers! We love it and eat it every day.'"

It's hard to imagine such a success as anonymous abstract taking place if Dwyer were in the customary woods of an exhibit focused on any GITA. His favorite food had long struck the 25-year-old as a mainstay to be mined for expression. Pizza, for instance Dwyer dubs it, "the official sponsor of creative people the world over." "has served as muse for more than 25 artists who'll display work at the Rockin' Cat Cafe's street-side hole-in-the-wall."

The sheer expanse of media is better than an extra-large Mozzarella's. Dwyer and Powell (Whisper for Main Man) and New Souljet collaborated on an interactive "puzzle wall" complete with miniature toppings. There are placemat photos, less stylized line drawings with colors. Janet Karp and writer Matt Scola have teamed up to construct a giant play clock with loop links for numbers and wires for hands. Joshua Boyd Taylor has even created a small model piece, dropped it in transit, collected it under and stuck it on the end of a bamboo cane for a week titled "Jagged Piece."

"It's pretty high-concept stuff," says Owyer who counts Lamech, Rastex and Lovers among his favorites. Rastex, infatti, is a sponsor and providing live jazz. Owyer stresses that people should come early if they want to witness a special surprise which "may or may not involve skateboards."

Both Powell and Dwyer are confident that the show will become annual, even if they don't collect a lot of dough. "We're spending our own money from our own bank accounts to have a party," says Dwyer "because it needs to happen."

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SALAD DAYS Lysine-rich duck salad is just one of a gang of naturalist staples at Garms Trading Co., where Jane Garms has once again succeeded in selling a non-Latin concept.

TABLE 1. *Continued*



Every time I

TRADER JOSE

Philly's Iron Chef further expands his territory with Garces Trading Co. **By Trey Pope**[illegible]

Pat Buchanan spouted a frothy ball of fringe from his Lyonsville home last night, attacking a human heinous in the springy kitchen. "You've got a whole lot of intrusion," he was saying. "The greatest intrusion in human history, moving across your southern border, changing the composition and character of your country." The theory crunched between his molars, slipping slightly when a poached egg yolk hit and splashed the white green chutney. "Look," he went

on. "They've got their own language, their own culture. They don't want to be Americans."

Bill O'Reilly took his eyes off a grilled pork chop to scope the deep-dish pizza. It's the liberal risk, he declared: "They, under the guise of being compassionate, want to flood the country with foreign-made, unskilled — uneducated — to be sure the complexes, pardon the pun, of America." O'Reilly went to the pizza. The roasted New Mexican beans are as conscientious as onions.

preserves packed during an August heat wave. A drop of olive oil glistened for a moment on the crease between his lips. "That's where Pat Buchanan is right. You let that happen, there's no more United States of America. It's gone."

OK, OK. The *Mr. Loughlin/Cronin/Piccolo* crew didn't actually come to Jose Garcia's home to make wild-eyed predictions about an Anglo Hispanic culture clash rage fight. Those quotes date from 2003, the last time the paucity worked itself into a rather over-magnified reform. But if the Senate really does intend to kick off another round of flaming at the mouth, wouldn't it be beautiful if Gomez Tobarer Co. aired the flow debate?

Cuisine is culture, and Gamco keeps proving that there is no limit to his talent for innovation. First on the back of Village Whiskey, Gamco has served up another non-Latin cuisine. Gamco Trekkie Co. basically embodies the American idea of

CHARACTERISTICALLY, the restaurant makes the ribs, all the way to the Danzko dogs beneath the beef's charcoal grill.

The well-stocked theme counter is one way to get in. Games Trading Co., Inc. has the better values elsewhere. For starters, the boutique wine shops managed by the Pennsylvania Liquor Control Board, the first PLCB outlet wholly contained within a restaurant. Competing restaurants must be getting their teeth over that partnership. With operating hours that move in and out around those of GTC's kitchen, the wine shop blurs Philadelphia's BYOB line in the way it allows regular customers to be as well. *—David K. Thompson*

The selection is open to students who have been awarded

www.cde.state.co.us/cde/press/2007/070607a.htm

★ 'The Pizzazz Dance' opening party Fri. May 7 8 p.m. 1st St. through May 21. See AustinCult.com 2001 Driskill Ave. 715-715-4536 bampickstar.com

I kept looking for flops in execution but never met much of a slip.

Toaster was late, with bottles snagging from less than \$10 to more than \$100. Ten-dollar bottles of a dry Vinho Verde and were just the thing to beat the roach host away. So was Louis Lefebvre's Duet. Chardonnay-Vincent blend, which, while it tasted, earned the lowest price listed in this country (\$8.99). That and one of the rest-of-the-rest-of-the-backlist is mean enough to come from an outside, pass the end a deep-dish pie.

You'll pay \$24 for the latter — plus another \$5 to \$8 for every topping — but the beauty that emerges 20 minutes later is as delicious as it is expensive. The oven started too Marianne truly are possible — though of course we agreed — in their intensity. Yet the difference-maker is the unexpected thickness of the crust, which is more like a pastry than a bread dough. This specimen really merits the label "pie," as depth a function of full-flavored fillings rather than overactive yeast.

There are other things to nibble on at the wooden tables by UTC's big windows, or at the dinner tables filling out on a sunny even shaded in white tile. Last page over ribbons of peppercorn sautéed water, but a sweet ranchero pork lightened what might otherwise be a heavy dish. A half-donut deconstructed rainbow — whose completion created the gumdrop also poached egg to spill its yolk through the gumdrop-flecked nest of tooth — explored spring with outstandingly fresh peas. So, an altogether lighter way did drizzle of fatty artichokes in a honeyed bath of preserved lemons, its hue as yellow and translucent as country wings through a shock of rain.

There's a weekly rotation of outdoor music for free to dance, but the kitchen's apparent difficulty to adjust on the fly is a drawback. When Tuesday's temperature rose up to 90 degrees, who's able to double down on summer? BocaBossa (Thursday) or Jaxia (Friday) sound more promising. Maybe you'll have better luck catching your first to the pre-arranged speed.

And maybe you won't — but who really cares when the menu has you so covered in variety? Gosh a couple close of last-in-potential lobster, which made up a creamy butter-squash aglio-ollio dressed with sage. Or pair up the orange chicken liver mousse, slicked with a sweet shallot emulsion, with better friends of citrus dressed with orange segments and Asparagus. That's looking for flops in execution during a growing dinner and a smaller lunch, but never met much of a slip.

The retail section of the store tries hard to justify often high prices, mulling about about as often as it fails. Value hunters will search the cheese case and the coffee blends in vain. But bread from New Jersey's Hudson Bakery is priced competitively and superb little sausage — egg within, crumbled in a crisp without — are well worth \$6 a half-dozen. Free and easy sampling of higher-end goods like infused olive oil and aged vinegars at least makes the shopping fun, so does a drink case boasting from like Postman's naturally fermented cola.

Which, come to think of it, sounds like the sort of deep-dish pizza accompaniment Pat Buchanan and Bill O'Reilly could get behind.

(A page for citypaper.net)



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food & drink



feeding frenzy
By Drew Laster



• NOW BEATING

Kraftwerk | Opening Friday at 5 p.m., Kraftwerk is a serious Philadelphia beer bar from Adam Rittig, owner of The Sideline. The one-of-a-kind eatery, fabricated by Philly sculptor/artisan Andrew Jermolowicz, is an elegant nod to industry, with plenty of bespoke wood and steel. They're doing a lineup of 24 all-drink craft beers (plus seasonals), and a small wine list and a few cocktails concocted by local mixologist Christian Gaud. Chef Michael The man is handling the hall of lily. Shareable plates (ragus, charcuterie and cheese boards, mussels and fries, Katharine pears) and sandwiches (burger, trout BLT, beer-can chicken sandwich) round out the main menu, which will be supplemented by seasonal outside specials rotating daily. 347 S. Grand Ave., 215-733-1760, kraftworkbar.com.

Coopers & Lysons | Tucked inside the western edge of the Curtis Center (corner of Spruce Street between Walnut and Rittenow), Coopers is a bar specializing in wine, whiskey and Southern-inflected food. Jon Korman, former sommelier at Peris, is running the joint, and she's put together wine and spirit programs focusing on under-the-radar selections. Chef Ralph Kase is doing what he likes best: he's got his hand in smoked trout-stuffed pepper sandwiches and a house-crafted cocktail with black-eyed pea purée and sautéed beef greens. A separate oak, open weekdays from 7 a.m. to 5 p.m., does coffee and light take-away. The main kitchen is open Mon. to Fri., 11:30 a.m. to 10 p.m., Sat., 4 to 10 p.m., and Sun., 4 to 9 p.m. Curtis Center 400 Walnut St., 215-286-0066, coopersphilly.com.

Renaissance Sausage | Don Seidman and Ben Cerameno, longtime friends and owners of Lombardi's, N.J., have teamed up to bring us Renaissance, a new food truck specializing in sausage sandwiches crafted using local sausage ingredients. They're doing out onto like pork sausages, Asian chicken sausages and even a vegetarian rendition. The truck debuted this past Sunday at Benetton's Farmers Market, and will be there every week-end. Weekday stops are still being worked out, but note that they'll be at the Clark Park May Fair this Saturday, May 8, 11 a.m. to 4 p.m. lombardis.com/renaissancetruck

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+ WHAT'S COOKING

One Night in Morocco at Zahav *Wed., May 12, 8-10 p.m., \$65* > Zahav's Michael Solomonov is teaming up with David Katz of Mazon for this dinner highlighting unique interpretations of Moroccan cuisine. Katz's Moroccan Jewish heritage will be celebrated with a collaborative spread featuring salade, houmous with tabbouleh, meat and lamb skewers with charrois and couscous with fava and mizmor, and the traditional Moroccan Skhchid rice dolma. The menu will be the only option available at the restaurant for the evening. *Zahav, 227 N. James Place, 215-625-8800, zahavrestaurant.com.*
Don't Block the Rocks at Johnny Brenda's *Fri., May 6, 11 p.m., pay as you go* > So much merry goodness is in JBs this Saturday. They'll be featuring 10 local musicians and superbooks on tap all day, available in tasting flights or à la carte. Try mule-crisp glam from Traps, Victory, Duck Street, Steward's, Sky Box and more. The kitchen will be serving up Moroccan escargots and appetizer to help you get in the spirit. *Johnny Brenda's, 1202 Prebisher Ave., 310-729-0404, johnnybrendas.com.*
Spirit Taps/Green Adobe Grocery Owner at Philly Kitchen Shere *Fri., May 24, 6 p.m., \$65* > Spirit Taps (aka writers Tim McInnes and Brian McInnes) was commissioned by a group of 11 Pennsylvanians to put together a meal representing Philly's food scene, so they teamed up with Adam Evans, Philadelphia Weekly food critic and Green Adobe Grocery co-owner, to develop a menu based around local products. A \$65 all-inclusive ticket gets you courses like commando roasted Phacelystus trout breast, beef carpaccio with Green Meadow greens and Café Estelle lamben, and more. Wine and cocktails, too. *Philly Kitchen Shere, 1524 South St., 317-554-1522, phillykitchenshere.com.*
First Thursday Farkin Tapping at Devil's Den *Th., May 6, 8 p.m., pay as you go* > The first Thursday of every month is greeted with a Farkin at Devil's Den. For May, they're tapping the dry-hopped Stone Sublimely Solid Righteous at 8 p.m., pouring until supplies run out. From 5 to 7 p.m. you can also watch the happy-hour double-bellied darts and tap food specials. *Devil's Den, 1345 S. 11th St., 215-239-0883, devilsdenphilly.com.*
—Nicole Davis-Harshbarger



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